

CD 2009--58



UNIVERSITY OF TORONTO  
FACULTY OF MUSIC

**University of Toronto Wind Symphony**  
**Jeffrey Reynolds, conductor**

Friday, March 27, 2009  
7:30 pm. MacMillan Theatre

**08|09 SEASON**

WHERE GREAT MINDS MEET GREAT MUSIC

# Program

## Awayday

Adam Gorb (b. 1958)

## Gandalf, The Wizard

Johan de Meij (b. 1953)

From Symphony No. 1, "Lord of the Rings"

Rita Arendz, graduate student conductor

## Shadowcatcher, Concerto for Brass Quintet and Wind Ensemble

Eric Ewazen (1954)

The Bloor Street Brass, winners of the Winds Concerto Competition

Stevie-Ray Arsenault, trumpet

Michelle Wylie, trumpet

Anna Millan, French horn

Nate Fanning, trombone

Ian Feenstra, tuba

- INTERMISSION -

## Bandancing

Jack Stamp (b. 1954)

I. City Shuffle

II. Tango

III. Waltz

IV. Slow Dance

V. Last Dance

## Song of Lir, for Symphonic Wind Band

Fergal Carroll (b. 1969)

In Memory of William Reynish (1966-2001)

## Symphonic Songs for Band

Robert Russell Bennett (1894-1981)

I. Serenade

II. Spiritual

III. Celebration

## Wind Symphony

Jeffrey Reynolds, conductor

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# Program Notes

Adam Gorb was born in 1958 in Cardiff and started composing at the age of ten. His first work broadcast on national radio was written when he was fifteen. He studied at Cambridge University (1977-1980) and the Royal Academy of Music (1991-1993). He has been on the staff at the London College of Music and Media, the junior Academy of the Royal Academy of Music and, since 2000 he has been the Head of School of Composition at the Royal Northern College of Music in Manchester. Gorb has written the following about **Awayday**: "In this six-minute curtain raiser my inspiration has come from the great days of the American Musical Comedy. I have tried to express in a brief sonata form movement the exhilaration of 'getting away from it all' for a few short hours on a festive Bank Holiday. Musically the piece is a homage to the great days of the Broadway musical with its irresistible brashness and irrepressible high spirits. If you can envisage George Gershwin, Leonard Bernstein, Igor Stravinsky and James Bond travelling together at a hundred miles per hour in an open-top sports car, I think you'll get the idea."

J.R.R. Tolkien's *The Hobbit* and *The Lord of the Rings* has fascinated readers since its completion in the 1950's. These works have inspired many art forms, among them music. Through the 1970s and 1980s groups such as Led Zeppelin and Blind Guardian wrote many songs relating to Middle-earth and other concepts from Tolkien's verse. Later in the early 1990's Enya wrote *Lothlórien*, an instrumental piece. Dutch born Johan de Meij composed his first substantial work for symphonic band with his *Symphony No. 1 "Lord of the Rings"*. The scope of this work is evident in the fact that it took three and one-half years to complete (December 1987), and was subsequently awarded the Sudler Composition Award. The symphony consists of five movements, of which we will hear the first tonight. **Gandalf, The Wizard** describes Gandalf the Grey, the wise and noble wizard, with a stately theme. The middle section of this movement is a sudden musical change, not only evoking the unpredictability of Gandalf, but also the theme of his spirited king of the Rohan horses Shadowfax, as they charge across Middle-earth to forge alliances between Rohan and Gondor.

The movement closes with a return of the broad, stately theme with varied instrumentation as Gandalf the White.

Eric Ewazen was born in 1954 in Cleveland, Ohio. After composition studies at the Eastman School of Music and Tanglewood, he received his DMA from The Juilliard School. He has been a member of the faculty at Juilliard since 1980, composer-in-residence with the St. Luke's Chamber Ensemble of New York City, lecturer for the New York Philharmonic's Musical Encounter Series and vice-president of the League of Composers-ISCMA. He has received numerous awards and prizes for his compositions, and his chamber music and his sonatas for wind and brass instruments have quickly become staples of the repertory.

Edward Curtis, the great American photographer who traveled throughout the American West during the early decades of the 20th century, took literally tens of thousands of photographs of Native Americans. He chronicled their ancient lifestyle – capturing a time and place destined to disappear in the onrush of the modern age. His mysterious, beautiful and powerful photographs had a distinctive play of light and dark, and the Native Americans dubbed him the "Shadowcatcher". Four of his photographs are the inspiration for this composition: *Offering to the Sun* (Tewa, 1925), *Among the Aspens* (Chippewa, 1926), *The Vanishing Race* (Navajo, 1904), *Dancing to Restore an Eclipsed Moon* (Kwakiutl, 1914). **Shadowcatcher** was commissioned by and is dedicated to the American Brass Quintet who premiered the work with the Butler University Wind Ensemble in Indianapolis, Indiana in October 1996. With guest student quintet, The Bloor Street Brass, we will present the first and fourth movements tonight.

Dr. Jack Stamp (b. 1954) is Professor of Music and Director of Band Studies at Indiana University of Pennsylvania (IUP), where he conducts the Wind Ensemble and Symphony Band and teaches courses in undergraduate and graduate conducting. Prior to his appointment at IUP, he served as chairman of the Division of Fine Arts at Campbell University in North Carolina, and taught for several years in the public schools of North Carolina. His primary composition teachers



have been Robert Washburn and Fisher Tull, and recent studies have included work with noted American composers David Diamond, Joan Tower, and Richard Danielpour. He is active as a guest conductor, clinician, adjudicator, and composer throughout North America and Great Britain. His compositions have been commissioned and performed by leading military and university bands across the United States.

About **Bandancing**, Stamp writes: "In writing *Bandancing*, I wanted to fuse elements of popular dance to my own harmonic style – to write a "Suite of New American Dances". The first movement, "City Shuffle", is a type of funk with frequent meter changes. I intended to write a 12-note tango bass line for the second movement, but only got ten notes out of it. The performance should be sultry and remind the listener of the dancer in the red dress in "Lord of the Dance". The waltz has been a dance for 300 years or more. As a drummer, I loved playing jazz waltzes. The third movement is a jazz waltz featuring a mini-fugue. The fourth movement, "Slow Dance", is more of a ballad than a dance and has some of the most poignant harmony found in the entire work. "Last Dance" includes a samba and a very difficult fugue. It is cyclic, as the theme from the first movement returns."

**Song of Lir** is a single movement work which is intended to suggest an Irish lament, or *caoine*, and much of the thematic material is derived from a 17th Century Irish harping tune called *Captain O'Kane*. Lir himself was a king in the western part of Ireland at the time of the Celts. He had four beautiful children, a daughter and three sons. When their mother died he married again, but his new wife was evil and jealous, and cursed the children of Lir, changing them into swans. They lived for 900 years as swans until they heard the sound of the first Christian bell coming from a monastery newly built beside their lake. At the sound of the bell the curse was lifted and they were restored to human form, but were now ancient, frail people. A monk baptised them, whereupon they were able to die in peace. *Song of Lir* is not programmatic except that the sound of the bell, struck four times, is heard near the end of the work. *Song of Lir* was commissioned by Timothy Reynish in memory of his son William, for first performance with the Band of HM Royal Marines, BASWE/RNCM Festival of Wind, Manchester, March 2004.

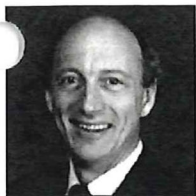
Fergal Carroll was born in Tipperary, Ireland

and began in music playing the trumpet and piano. From 1993 to 1997 he studied music at the Waterford Institute of Technology, majoring in composition with Eric Sweeney, and in 1998 he undertook an MA in composition at the Royal Northern College of Music in Manchester, studying with Anthony Gilbert and Adam Gorb. His music is widely performed in the UK, Switzerland, New Zealand, United States and Canada. In addition to his compositional work, Carroll teaches music at the Ursuline Secondary School, Thurles, and is active as a conductor throughout the south-east of Ireland.

Robert Russell Bennett was born into a musical family in Kansas City, Missouri, in 1894. Also an accomplished baseball player, Bennett moved to New York at the age of 22 where he enjoyed a brilliant career as an orchestrator of musicals. Having collaborated with almost every leading theater composer, Bennett was credited with orchestrating more than 200 Broadway shows, and won numerous awards for his work including an Academy Award and an Emmy. In addition to being a prolific arranger, Bennett composed a number of highly regarded works for a variety of idioms, including opera, film, chamber, and choral music. Bennett's **Symphonic Songs** were commissioned by the national band honorary organizations Kappa Kappa Psi and Tau Beta Sigma for their biennial National Intercollegiate Band gatherings of College wind and percussion students from across the United States. It was premiered by the National Intercollegiate Band of 1957 in Salt Lake City, performed by 100-plus students from 52 campuses. Bennett provided the following program note for a concert given by New York's Goldman Band in 1958: "*Symphonic Songs* are as much a suite of dances or scenes as songs, deriving their name from the tendency of the principal parts to sing out a fairly diatonic tune against whatever rhythm develops in the middle instruments. The Serenade has the feeling of strumming, from which the title is obtained; otherwise it bears little resemblance to the serenades of Mozart. The Spiritual may possibly strike the listener as being unsophisticated enough to justify its title, but in performance this movement sounds far simpler than it really is. The Celebration recalls an old-time country fair; with cheering throngs (in the woodwinds), a circus act or two, and the inevitable mule race."

Notes by Michael Barth and Rita Arendz

# Biographies



**JEFFREY REYNOLDS** is Assistant Coordinator of the Performance Education Division at the Faculty of Music, and teaches trumpet, conducting, chamber music, jazz history, and music education, as

well as conducting the Wind Symphony. He holds a Ph.D. in the philosophy of music education and a M.M. in trumpet performance. Jeff has performed and recorded as a trumpeter with the Calgary Philharmonic, Edmonton Symphony, Victoria Symphony, Hamilton Philharmonic and the Orchestra of the Royal Winnipeg Ballet, as well as the Stratford Festival Ensemble. Prior to the University of Toronto, Dr. Reynolds taught at Malaspina College and McMaster University. He has conducted the Oregon Symphonic Band, the Toronto Wind Orchestra, the Northdale Concert Band and the Southampton Winds as well as honor bands in Toronto, Durham and York Region. He contributes articles regularly to several journals, frequently conducts workshops in Ontario schools, and is in demand as an adjudicator at music festivals across the country.

**RITA ARENDZ** received her Bachelor of Music in Performance from the University of Toronto in 1982 studying French Horn with Frederick Rizner, Marcus Hennigar, and Eugene Rittich. Her introduction into conducting began through her involvement with the Canadian Forces Primary Reserves where she was asked to be the Director

of Music of The Queen's Own Rifles of Canada. In 1997 she accepted The Queen's Commission and currently holds the rank of Captain. As Director of Music, Rita has conducted not only in Ontario and Quebec, but also New York, and throughout England, France, and Holland. She has attended several conducting symposia where she conducted for Jack Stamp, Frank Battisti, Gerry King, Craig Kirchoff, and Richard Blatti. Rita is currently completing her Masters in Music Performance (Wind Conducting) with Dr. Gillian MacKay at the University of Toronto.

**THE BLOOR STREET BRASS** was formed in 2005. Since then they have travelled to Banff, Alberta as a part of the chamber music residency, and Sulmona, Italy for the COSI opera and chamber music residency. From Brampton, Ontario, trumpeter Stevie-Ray Arseneault is in his fourth year of his performance degree and studies with Anita McAlister. Michelle Wylie moved to Toronto from Winnipeg, Manitoba, and is in the third year of her performance degree studying with Gillian MacKay. Also from Winnipeg, Manitoba, French hornist Anna Millan studies with Christopher Gongos, and is in the third year of her performance degree. Trombonist Nate Fanning is completing his Masters Degree at the University of Toronto, with an undergraduate degree from Wilfrid Laurier University. Nate is from Dundas, Ontario and is currently studying with Gordon Sweeney. From Mississauga, Ontario, Ian Feenstra is in his final year of his tuba performance undergraduate degree and studies with Sal Fratia.

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Mor Shargall

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Stephanie Dunlop  
Tristan Durie  
Julia Han  
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Narae Lee  
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Michelle Oliphant

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Emily Willmon

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Caitlin De Rosenroll  
Emily McMinn  
Emily Neri  
Alexandra Norona  
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Geoffrey Pearson  
Jeffery Pugh  
Ernesto Rapoport  
Brian Triska (Eb)  
Michael Sham

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Maggie Stephenson

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Wing Yee Hwa  
Tara Litvack  
Kaylee Ranney  
Michael Romaniak  
Kelvin Tang

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Rebecca Giacomazzo  
Daniel Lock  
Willa Wu

## **TRUMPET**

Michael Barth  
Mary Chang  
John Kim  
Marcel Sekine  
Jacob Shoihet  
Jacob Stief

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Azziz Ahmed  
Jeremy Smith  
Alburz Sorkhabi

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Kathryn Needs  
Denise Simpson

## **TUBA**

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Charles Henderson  
Stephen Vettese

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Sean King

## **PIANO**

Tara Litvack

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Bruce Chi  
Justin Han  
Andrew Luck  
J. Rafael Poncione  
Edna Teguibon

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Kelvin Tang

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